

Hammond **TIMES**

VOL. 21

NO. 3

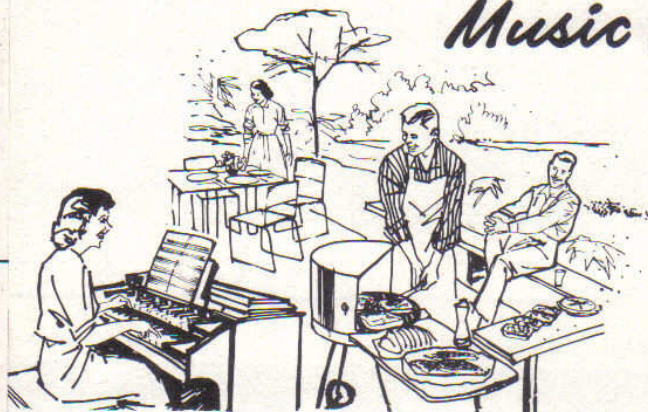
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MONTREAL, CANADA





Music in the Open Air!



"George, please take the steaks out to the patio," Mary said to her husband. "It's such a beautiful evening, we might as well have supper outside." "Good idea, Mary," he replied.

George and Mary Bellweather were preparing for the arrival of Tom and Nancy Stark, a couple they had known for years. The two couples meet frequently for a quiet supper and chatter.

"By the way, George," Mary called from the kitchen, "Roll the Hammond Organ outside, too. You know how much Tom likes to sing."

Several hours later, the mature male voice of Tom Stark was heard singing "Red Sails In The Sunset." Nancy was harmonizing with him, slightly off key. At the Hammond Organ was Mary Bellweather, with George beside her. "That's the nice thing about the Hammond Organ," said George. "It goes where you go."



CHURCH SERVICES HELD OUTDOORS have the added beauty of organ music with a Hammond Organ.



HAMMOND ORGAN PERFORMS EQUALLY WELL at outdoor garden parties, barbecues on the terrace or any special outdoor event.

Many features of the Hammond Organ are sometimes taken for granted. Because the Hammond was the first electric organ made, many people believe other organs are made just like it. Not realized is the fact that the Hammond Organ is electro-mechanical, and produces sound through the rotating wheels of its tone generator. Thus the Hammond Organ is not subject to deterioration and tone loss when moved from place to place, nor is it affected by temperature and humidity changes. The Hammond Organ performs equally well out-of-doors or inside. Such flexibility in a musical instrument is a valuable asset to all owners, whether they be a couple like George and Mary Bellweather, a neighborhood church, a school, or other institution.

Because the Hammond Organ performs so well out-of-doors, it is the natural choice of churches and religious groups which hold services in the open air. Traveling missionaries and evangelists, who must carry an organ from place to place for worship services, turn to the Hammond Organ as the instrument they can rely on for perfect performance in any climate.

Hammond Organs have been used in parades, as accompaniment for aqua ballet shows, in summer stock theaters, at church picnics, and at other outdoor gatherings. Inside or out-of-doors, the Hammond Organ will go with you.

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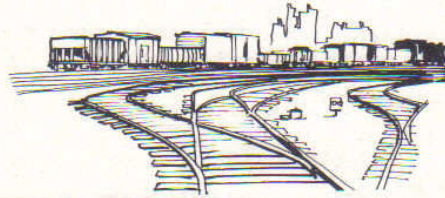
A HARMONIOUS COMBINATION



Ham Hamberlin is a veteran railroad man with 23 years of service on the Illinois Central.

Working on the Railroad

Playing on the Hammond



The fun begins when Ham, gets an organ lesson from his daughter Lana, age 13. Although his wife, Mary Lou doesn't play the Hammond Organ, she shares in Ham and Lana's enthusiasm for it.



HAM HAMBERLIN OF MEMPHIS, TENNESSEE, like many thousands of Hammond owners, found the solution to a problem of how to spend leisure time.

Being a railroad man for 23 years on the Illinois Central, Ham found a lot of time on his hands when they changed over to diesel engines. It cut the running time of his trips in half.

"I have always loved organ music," Ham says, "it sounded as though it came straight out of heaven. One day I stopped in at the HAMMOND STUDIO and listened to Jack Hale play. I wanted that organ but I knew I would have to sell my wife, Mary Lou, a bill of goods. It was right then I decided that my daughter Lana just had to have an organ. Mary Lou is right, let me tell you. I once bought her a new sewing machine, because she makes all of hers and Lana's clothes, and the machine she had was as old as the hills. Do you think she appreciated it? She almost wrapped it around my ears."

Well, in spite of worrying about selling Mary Lou the idea, Ham got his Hammond Organ and he plays it well. Until this time he always wanted to play a musical instrument, but never had the chance. The amazing thing is that he has never had a formal les-

son. Lana takes the lessons and Ham just gets his instructions from her.

All is not always peaceful at the Hamberlin household. There is an occasional squabble to decide who should have a turn at the Hammond.

The whole family joined the Hammond Organ Society as charter members when it was formed in Memphis, and although Mary Lou doesn't play, she participates in the fun by serving on all the committees, especially those that no one else wants.

Lana and Ham have both played for the Society at different times. Lana performed for the Crippled Children's Hospital just before Christmas with a group of youngsters in the Society, and also played in one of Memphis' leading department stores during Christmas week.

The Hamberlin social life has changed, too. Mary Lou says that people are always dropping in to see if Ham can really play. They have some real jam-sessions.

Ham often remarks, "I have one thing to say. I would rather have my Hammond Organ than a new automobile and that's saying a lot for me. So if you want to have fun, get yourself an organ."

DESERT CHRIST PARK AN OASIS FOR WORSHIP

ANTONE MARTIN is creating a legend with his sculpturing of the Sermon on the Mount at Desert Christ Park. The statues carved from white cement, represent Christ and the Twelve Apostles.

The Christ statue is 2½ times life-size and weighs 32,500 pounds. The work on the Sermon on the Mount represents three years of labor. There are more than 34 statues completed now, including a scene showing Christ blessing the children, the Last Supper, Christ talking to the women at the well, and others.



The Sermon on the Mount.

Desert Christ Park was started in 1950 when The Rev. Eddie Garver and Antone Martin conceived the idea together and located its ideal site on Twenty-nine Palms Highway at Yucca Valley. Martin began his carving on the Sermon on the Mount during his spare time in his back yard, while still employed as a pattern maker at the Douglas Aircraft Plant. After the idea of Desert Christ Park was conceived, the statues were later trucked there.

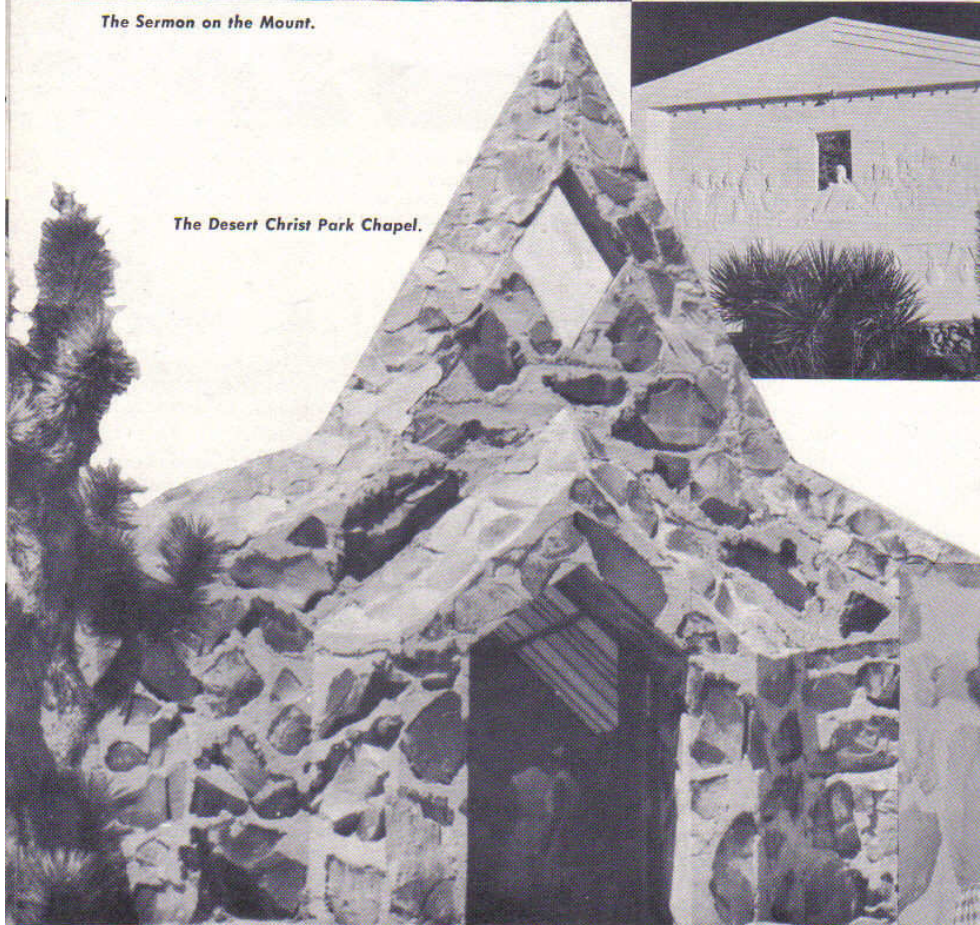
A chapel was built at Desert Christ Park in 1954 by Frank and Eddie Garver. Made of natural rock in a Gothic design, the chapel has a plastic roof that opens on one side, so that people outside may view the service—since it seats only sixteen people. A light is on all night for any traveler who wants to enter for prayer and meditation.

Mrs. Lu Ferry and Nancy Garver play the Hammond Organ in the chapel for the song fest, a traditional activity every Sunday afternoon. The little chapel in the desert is a popular choice for wedding services, and Easter Sunrise Services are offered to as many as 3,000 people every year.

Desert Christ Park is now the full-time devotion of Antone Martin in sculpturing and Eddie Garver works as pastor for its many thousands of visitors.



The Last Supper.



The Desert Christ Park Chapel.



NANCY GARVER PLAYS THE HAMMOND ORGAN in the little stone chapel for song fests and special services.



Charles Peroz
Movie Projectionist
Sparrow Bush, N. Y.



Middletown, New York

An Area Where Music Is Living And Living Is Music

There are many people around and in Middletown, New York, who make music an important part of their everyday living. As they find more time for leisure, they discovered that playing the Hammond Organ is one of the most worthwhile ways to fill the otherwise vacant hours.

Playing a Hammond means many things in the lives of the people of Middletown. Some play for just relaxation—others for the thrill of creating something themselves. Many play for sheer enjoyment, an absorbing interest, feeling of self-accomplishment, or the closeness it engenders among the members of their family. Whatever the reason for playing the Hammond Organ, they are all very basic valuable things which we often seek somewhere in our lives. Many of the people of Middletown have found what they want in playing the Hammond Organ. In this respect they are very much like people of any other part of the country—as matter of fact—any other part of the world.



Ethel Stewart
Organ Teacher
Washingtonville, N. Y.



William Haviland
Chemist
Newburgh, N. Y.



Mrs. William H. Griffin
Jeweler
Newburgh, N. Y.



Richard Joyner
Postmaster
Bethel, N. Y.



Mrs. Ralph Breen
Church Organist
Rock Hill, N. Y.



Dot Perry
Housewife
Warwick, N. Y.



Jack Hanes
Cabinet Maker
Middletown, N. Y.



Mrs. Robert Doscher
Housewife
New City, N. Y.



Rudolph Willig
Store Proprietor
Middletown, N. Y.



Russell Adgate
Police Chief
Middletown, N. Y.

VA HOSPITAL ENJOYS HAMMOND ORGAN MUSIC

Bi-Weekly Programs Prove Good For Body and Soul

Food carts, linen trucks, wheelchairs and beds—these are just a few of the vehicles found in hospital hallways. Add to this mass of little moving things busy doctors and nurses, patients and visitors. Heavy traffic is indeed characteristic of these "little cities."

The Veterans Administration Hospital, Clarksburg, West Virginia, shares the traffic problem with the city, but it can boast of a unique system of reducing congestion and improving morals. Hammond Organ music is played twice each week over the hospital's radio station WCVA. The hospital population, on foot, wheels, or in bed, look forward to these two-hour programs.

Each Wednesday and Sunday afternoon, Mrs. Charles Fife Livingstone broadcasts Hammond Organ music from the hospital chapel. Sunday's programs include religious and classical music. Popular selections and request numbers are offered in mid-week.

Mrs. Livingstone has contributed almost one-thousand hours of uplifting and inspiring Hammond Organ music to Veterans Hospital. As a member of the Veterans Administration Voluntary Service, Mrs. Livingstone has received formal recognition for her generous gifts of time and talent. She has received the "Certificate of Outstanding Service" issued by the Administrator of Veterans Affairs, and a "Letter of Appreciation" from the hospital Chaplain.

According to Mrs. Livingstone, her real reward is in giving to the patients and staff something of herself through the music she plays. The patients have named her program, "The Lady Livingstone Show," and many prefer it to baseball games and other hospital radio features.

Hospital officials recognize the Hammond Organ as a powerful factor in raising the spirit and morale of both patients and staff. With Mrs. Livingstone entering her sixth year of broadcasting Hammond Organ music, the entire institution has expressed appreciation with the hope of many more years of "The Lady Livingstone Show."



HAMMOND ORGAN MUSIC is heard each week on a private radio station at Veterans Administration Hospital, Clarksburg, West Virginia.



MRS. CHARLES FIFE LIVINGSTONE is organist at the Clarksburg, West Virginia, VA Hospital.



AMBULANT PATIENTS often attend "The Lady Livingstone Show," broadcast directly from the hospital chapel.



MONTREAL'S QUEEN ELIZABETH HOTEL

A Bustling Center of World Activity

Towering 21 stories above busy Dorchester Boulevard in the center of the city, the 1216-room Queen Elizabeth Hotel has become the center of the largest international conferences that Montreal has ever seen. The World Power Conference, brought delegates from all across the globe including behind the Iron Curtain; and during the Commonwealth Conference, there were also four other conferences going on at the same time—and on the same floor . . . This wonderful facility for handling important conferences, is made possible by the flexibility of all convention rooms, (including the ballroom which can seat 1000 people) by the use of sound-proof "disappearing" walls the size can be increased to hold 2,500 persons, all seeing the head table and stage.

Situated one floor above ground level and connected to the main lobby by escalators to provide quick access, the convention floor can accommodate a great number of people, in addition to providing an exhibition area of some 15,000 square feet which is also used extensively by various groups. An automobile elevator brings cars and trucks up to this floor, and during 1958 all the "Big Three" automobile

manufacturers unveiled their latest models at the hotel. In addition, the British Motor Show was held here for the first time in its history with excellent results.

The Hammond Organ has "played" an important role in the center of The Queen Elizabeth's convention activity. It has been estimated that over 90% of the more than 100,000 delegates attending conventions at The Queen Elizabeth in Montreal since it opened its doors in April 1958 have listened to the Hammond Organ's music.

From the first convention and on through such important gatherings as the state banquet which the Canadian Government tendered for visiting delegates to the Commonwealth Trade and Economic Conference last October, the organ was used for background music. It has also seen many "locales" in the hotel for being portable, it is played in nearly every room on the convention floor ranging from the Grand Ballroom which can accommodate up to 2,500, to the private dining rooms seating up to 300 people.



TOWERING 21 STORIES HIGH, the \$24,000,000 Queen Elizabeth Hotel with 1216 rooms, has been the center of Canada's convention activity.



THE PORTABILITY OF THE HAMMOND ORGAN makes it flexible for playing in any of the Hotel's two convention rooms.

In addition to conventions the organ has been used for luncheons, hospital fund drives, groups, receptions, fashion shows and the hundred-and-one different organizations constantly using the hotel's facilities for their various functions.

In keeping with Montreal's rich tradition, The Queen Elizabeth was especially designed to incorporate the heritage of French Canada, its customs and its arts in the interior decoration of the hotel.

Romantic names from the early days of Canada, some of them equally associated with the United States, have been given to the public and private dining rooms.

Built at a cost of \$24,000,000 the hotel is operated by Hilton of Canada Limited for its owners, the Canadian National Railways. Such items as electronic climate control which permits individual control of temperature and humidity in each room; telephones in every room which allow guests to dial directly to all hotel services as well as making their own local and long distance calls, have been incorporated into the structure for the comfort of the guest.

A MUSIC CRITIC LOOKS AT THE HAMMOND ORGAN

Reprinted from

WHEELING NEWS-REGISTER, Sunday, March 1, 1959



By DR. PAUL N. ELBIN

When somebody asks me, "Where do you stand on the electric organ question?" I know what's back of the query.



Dr. Elbin
del for the student recreation room.

Yet I devoted considerable time to soliciting funds with which to install a fairly large pipe organ of traditional design in our college auditorium.

The usual attitude, I am afraid, is to be for one kind of organ or the other. No wonder frank people sometimes ask me how I can be on both sides of the fence and be so happy about a position that seems inconsistent to them.

My answer has to go back a few years. I remember being called down in American literature class when I was 16 years old because I was intent on studying a diagram of pipe organ design in Webster's unabridged dictionary. From that age until now any kind of organ has fascinated me. I studied pipe organ as a side line in college. I attended organ recitals and inspected consoles wherever I went.

When I came to West Liberty I was disappointed to learn there was no pipe organ in the village. So I managed to get a reed organ for our apartment and two more for the college auditorium where I functioned as chaplain. Good reed organs could be bought for almost nothing, since churches were junking them in favor of pianos.

Laurens Hammond Thanked

You can imagine my enthusiasm, then, when Laurens Hammond invented an electric organ that was relatively inexpensive, that was easy to install even in a rented house, that would not get out of tune, and that was capable of a wide variety of tonal colors. It was made to order for me and for thousands of others

who needed an organ with these specifications.

To be sure, early Hammond models were primitive compared with today's. Moreover, because of the extreme range of Hammond tonal effects many half-baked players used their organs with such bad taste that lovers of traditional organ music were repelled. Another limiting factor was and is the competitive situation; I suppose Hammond and other companies could use better amplifiers and speakers if price were of no concern.

But the Hammond has made its way despite all handicaps until today 45,000 American churches worship with the aid of an instrument some organists sneeringly predicted would be limited to night clubs and roller rinks.

In the relatively few years since its invention, the Hammond has set a new pattern of organ design. Its lack of a definite stop list is its greatest advantage. Suppose you like an organ clarinet. You can have one built into a pipe organ, but you will not likely have more than one. According to Stevens Irwin in his "Dictionary of Hammond Organ Stops," 478,979 variations of basic clarinet tone are possible on one Hammond by simple adjustment of the draw bars. Even if we concede that 478,900 of these sound almost alike, the remaining 79 are worth noting in a registration book.

Organ Worries Cited

I am ready to concede that for a large percentage of the places where an organ is wanted an electric or electronic instrument will be more generally satisfactory than a pipe organ. Certainly they are better than the old reed organs or the puny three-rank pipe organs that are being sold in this inflationary era. I know from experience the headaches that go with maintaining a pipe organ: the high first cost, the ciphers, the worry about variations in temperature both of the wind supply and the chambers, the reeds that won't stay in tune, the dust in electric circuits, etc., etc.

But when all's been said, the fact is that no electronic instrument yet devised compares with the nobility and grandeur of a large, well-designed, well-installed pipe organ when it is in tune and is played by a competent organist.

Since these conditions cannot often be met except by the wealthier congregations and by certain fortunate educational institutions, you can understand the widespread gratitude for today's electric and electronic organs.

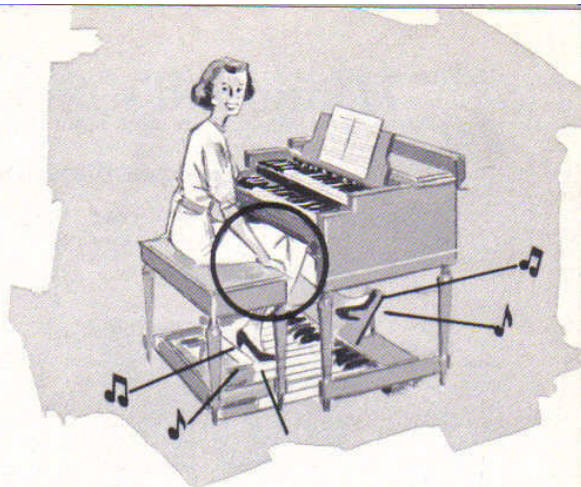
Dr. Paul Elbin is nationally known for his lectures, books, articles and his work as President of West Liberty State College. His books include *The Enrichment of Life and Brotherhood Through Religion*. His recent article, "Should Your Child Go to College?", appearing in *Parade Magazine* aroused nation-wide interest. As an ardent lover of music, Dr. Elbin has served his hobby in many ways. As record editor he wrote monthly articles for *Etude Magazine* and as music editor, he writes columns weekly for the *Wheeling News-Register*. He has served as Dean of the Wheeling Chapter, American Guild of Organists three times and he is past president of the Wheeling Civic Music Association.

We reprint here a recent article of Dr. Elbin's, because we believe it is a very logical, straight-forward evaluation of the Hammond Organ and its contribution in the music field.



By Orville R. Foster

FUN AT THE HAMMOND



PEDALS CAN BE FUN!

One of the most important phases of playing Hammond organ *well* is the perfection of pedal playing. Good pedal technique is a very necessary part of good organ playing, and every short period you spend on perfecting your pedals will reward you richly in providing a good, solid under-pinning for your whole organ structure. The pedal part of a composition is the string bass part of the orchestral literature. It is just as important that you play a rich, full pedal part in your organ music as it is important that the symphony which you hear has a well-trained bass section. Try this little experiment: turn the tone control (not the volume) of your record player or hi-fi set so that it cuts out nearly all the bass tones, and emphasizes merely the high tones. Listen to it for a few minutes; it sounds thin and weak, doesn't it? Now, while the same composition is being played, turn the treble control down to include the bass tones. Listen again, please. Notice the sudden inclusion of the deep bass tones? Now the music sounds rich and full. If you turn the control way down to the elimination of much of the treble parts, then the bass part will sound "thumpy" . . . thick and muddy tones will be the result, and the whole composition will be unbalanced. This *could* happen in organ music; that is why the Hammond organ is equipped with two pedal drawbars to permit you to have just the right amount of pedal tone to balance the rest of the composition. But, be certain that you listen carefully to what you are doing.

HAMMOND PEDAL PART

On the preset models you have these two brown drawbars in the center of the four groups of drawbars which control tones for the manuals. Let us look at these two brown ones which are spaced by themselves in the center. The brown drawbar to the left of the two is the 16' pedal tone. This gives a nice rich, deep tone or "bass section" to your playing. The brown drawbar to the right is the 8' pedal tone, which is exactly an octave above the 16' tone in pitch. By drawing the two pedal drawbars you can play a pedal part in octaves. This gives a solidity of tone which is very effective in organ playing. The usual custom in playing pedals is to use the 16' pedal drawbar (the brown one to the left) out a bit farther than the 8' drawbar (the brown one to the right). A setting of 42 or 43 or perhaps 53 or 54 for these pedal drawbars (depending on the acoustics of your room or the type of registration for the number you are playing) might well be a good set-up for you. Remember, one of the wonderful things about a HAMMOND organ (which no other organs can boast of) is that you can set the degree of intensity of your pedal tones EXACTLY the way you want them. Speaking of that, may I remind you that pulling the drawbars out should not be thought of in terms of mak-

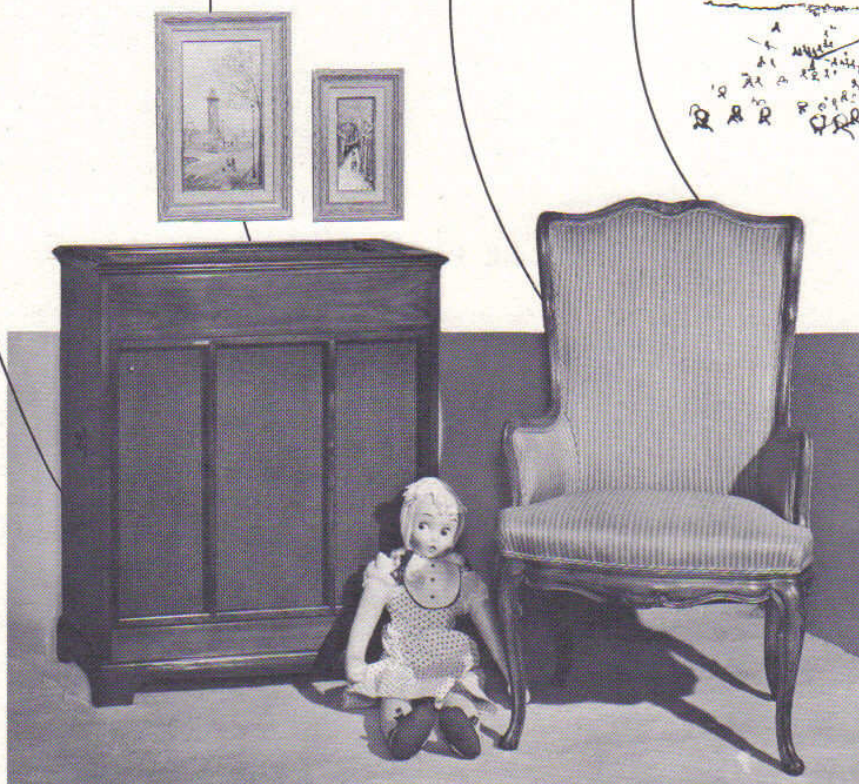
ing the tone *louder*, but rather that the farther you pull out the drawbars the more *intense* the tone becomes. True, the more intense a tone is, the louder it is *per se*, but there is still a great difference between making a tone of the same intensity louder, and making a tone more intense. So keep that in mind, please. Loudness or softness is achieved by judicious use of the expression (or "swell") pedal. If you want a particular pedal solo to stand out (on the magnificent Concert Model Hammond you have the wonderful solo pedal unit for this purpose) then it would be advisable to use the 8' drawbar equal (or even more intense) in matching the 16' pedal drawbar. Characteristic pedal registrations for this would be 45 or 46 or even 56 or 57, again depending on the acoustics of the room and the quality of the manual registrations.

PEDAL TECHNIQUE

What is a good "exercise" for gaining facility of playing pedals? As a youth, I was required to practice pedals alone six hours per day, for six days per week, for almost six months before I was even permitted to touch the manuals. Certainly that can develop a fine pedal technique; but that is training for one who expects to become a professional musician, a teacher. Is that type of training absolutely necessary for one who expects to be playing merely for his own amusement, or for a few friends when they drop in for a visit? No, not at all. It would be wonderful if you would have the time and patience for that type of training, but the thinking Hammond organ teacher realizes that you want to play the Hammond organ primarily for fun. I am of the opinion that the ideal pedal "studies" (I have given this assignment to thousands in the studio) is to play all the melody lines as pedal solos; that's right, make your pedals play the solo part. No hands necessary—shove the bench back a little so that you can see what you are doing, then play over and over again all the melodies you know on the pedals alone. Look at the pedals? Of course! After doing this a number of times you can close your eyes and the pedal part will come much easier than before. Never practice pedals alone over five or ten minutes at a time; then do some right or left hand work for a "rest" then back to the pedals again. Use both feet in playing these melodies, no one then can call you a "one-legged" organist! Never remove your shoes to play pedals; learn to feel for them by playing close to the black keys of the pedals. This business of no shoes, or very soft slippers, to play pedals well is a figment of the imagination. You can do just as well or better in ordinary walking shoes. It may take a little longer, and perhaps a little more exertion or effort to use shoes in playing pedals, but it will pay you to routine yourself to that from the beginning.

Hammond's New "Living Tone"

Brings New Dimension to Organ Music



New three-dimensional "Living Tone", and new furniture styling characterize tone cabinets just introduced by the Hammond Organ Company. The tone cabinets may be used with all of the company's models and are available in a choice of finishes to blend with any style of furniture.

In this age of Hi-Fidelity, stereophonic sound and other new names created for realism in sound, Hammond has created not only a new name but a newness of organ tone in its "Living Tone." "Living Tone" gives a new dimension to organ music wherever it is played. Tones are brilliantly alive through a beautiful new three-dimensional effect. Sounds reflect from all directions, giving all your music a rich feeling of action, depth, and movement. String tones acquire a new mellowness, bass notes added smoothness, percussion more clarity, and the woodwinds become more clearly defined.

"Living Tone" is made possible through Hammond's new PR Series Tone Cabinets. The three-dimensional tone emanates from three separate speaker channels in the Tone Cabinet, creating the exciting realistic effect of engulfing the room in sound, rather than having the sound emanate artificially from a single speaker source.

Whatever the mood of the music, a realistic listening atmosphere is created. Full organ tones from the largest Gothic cathedral, an overture, to the newest smash hit on the musical comedy stage, or music from the concert halls seems to originate from your music room.

A multi-rank chorus quality is given the music played with the Hammond Vibrato. Instead of hearing one instrument, the effect is of a chorus of instruments all played in unison. This gives a thrilling new emotional appeal to popular music and the rhythm of faster melodies becomes colorfully accented. Projected sounds are non-directional and entirely free of distortion.

Among the best news of the new tone equipment is the size and design of the units. The cabinets are small and compact for easy placement, measuring only 31½" wide x 37½" high and 18" deep.

The styling of the cabinetry has beautiful, simple classic lines to harmonize with any furniture. A warm-toned walnut cabinet is an attractive addition to a room with contemporary furnishings, while the richly-grained oak model is perfect for popular modern decor. For Early American taste, there is also a mellow-toned Provincial finish.

With the popular concept of mixing furniture styles and finishes, the new tone cabinet offers one more opportunity of introducing an attractive piece of furniture into any grouping.

PORTER HEAPS' MUSIC REVIEWS

MODERN ETUDES for the Organ

by Fred Feibel
Book Two \$1.25 Book Three \$1.50
\$1.25 each
The Boston Music Company
116 Boyston St., Boston 16, Mass.

Classic piano and organ literature is full of volumes of Etudes, pieces intended to give the student practice in overcoming certain technical problems. Sounds as though they would be pretty much of a bore, doesn't it? Actually, Etudes are often quite listenable, at witness the famous Etudes of Chopin. I won't go so far as to say that Feibel is another Chopin, but he has done a masterful job of presenting the technical problems of the modern pop-type player in fairly easy-to-play pieces. They are certainly easy to listen to, quite attractive, in fact. Examples of what some of the pieces illustrate are: "legato harmony notes in the left hand plus rhythmic afterbeats," "moving harmonies divided between the hands with the melody as the upper voice," "a study in glissandos," "an exercise in left foot pedal legato," etc. Sounds interesting, doesn't it?

CHRISTMAS OFFERTORY

by Jules Grison
Carl Fisher, Inc. 75c
62 Cooper Square, New York 3, N. Y.

This is the French Cathedral type of an offertory, a big long number, not a short meditative piece like our American offertories generally are. We'd use it as a prelude in this country. It contains some difficult portions, but the well-trained church organist might like to take a look at it. You've plenty of time to learn it by next Christmas, haven't you?

ELEVATION

by Francis W. Snow
Carl Fisher, Inc. 60c
62 Cooper Square, New York 3, N. Y.

Real pretty and fairly easy to play. Will make a fine service prelude. It's the sort of thing my preacher likes, meditative throughout, and ends softly.

MEDITATION ON "PANGE LINGUA"

by David H. Williams
H. W. Gray Company 75c
159 East 48th Street, New York 17, N. Y.

Quite short. Would be excellent as an organ background to communion. Left hand melody with moving cords as a right-hand accompaniment.

All of the music reviewed by Mr. Porter Heaps can be purchased from your local music dealer or direct from the publishers. Please don't send any orders to the Hammond Organ Company, as we don't stock any music.

FOURTEEN EASY AND PROGRESSIVE STUDIES for the Hammond Organ

Based on the famous etudes by Burgmuller, Op. 100
arr. by William Stickles
G. Schirmer \$1.50
2 East 43rd Street, New York 17, N. Y.

Don't let the word "studies" scare you away from this. If you do, you'll miss something fine. The pieces are intended to be exercises, but you'd never guess it to listen to them. I'd much rather hear some organist play one of these artistic gems (and again don't let the word "artistic" scare you) than struggle through one of the numberless simplified arrangements of standard classics, the same old tunes all the time. By all means take a look at this. The music is just as simple as can be, with a couple of exceptions, and sounds quite nice, too.

A FLEMISH PRAYER

by August Maekelberghe
H. W. Gray Company 75c
159 East 48th Street, New York 17, N. Y.

Based upon a 16th century melody. Would make an excellent prelude in a quiet, melodic mood.

SONG OF INDIA

BLUE CHAMPAGNE

THE SONG FROM MOULIN ROUGE

arr. by Dave Coleman
Coleman-Hall Publications 75c each
Box 4011, North Hollywood, Calif.

Here are three more solos, all standard favorites, expertly arranged by Dave Coleman for both Spinnet and present models. You will want these numbers in your music library.

HITS OF THE MONTH

No. 36

Ethel Smith Music Corp. \$1.00 each
1842 West Avenue, Miami Beach, Florida

The "Hits of the Month" subscription plan offers selections of the music most recorded and most played on television and radio. A year's subscription of ten issues of "Hits of the Month," each containing four top tunes, costs \$10.00. An album of forty hit songs is sent free as a bonus for subscribing.

There Must Be a Way
16 Candles

Ambrose
The Little Drummer Boy

Porter Heaps' Schedule of Appearances

ANNOUNCING—Hammond's new Church Organist Workshop by Porter Heaps. All church organists, pianists, and musicians will want to attend this two-hour Workshop. Contact your Hammond dealer for further details.

Church Organist Workshop

DATE	SPONSOR
June 1, 1959	The Smith & Phillips Company East Liverpool, Ohio
June 3, 1959	B. S. Porter & Son Company Lima, Ohio

"Pointers for the Home Organist"

DATE	SPONSOR
May 6, 1959	Gillette's Music Center Pendleton, Oregon
May 7, 1959	Phillips Music Company, Inc. Pueblo, Colorado
May 13, 1959	Clark Music Company Syracuse, New York
May 19, 1959	Kramer's Music House Allentown, Pennsylvania
May 25, 1959	Hammond Organ Studios of Trenton Trenton 20, New Jersey
May 26, 1959	Hammond Organ Studios of Plainfield Plainfield, New Jersey
May 27, 1959	Knuepfer & Dimmock, Inc. Lawrence, Massachusetts
June 1, 1959	The Smith & Phillips Company East Liverpool, Ohio
June 2, 1959	The M. O'Neil Company Canton, Ohio
June 3, 1959	B. S. Porter & Son Company Lima, Ohio

HAMMOND
ORGAN

Studios OF FORT WORTH

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FORT WORTH, TEXAS

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... new fidelity of tone

... new furniture styling

Music is brilliantly alive with Hammond's new tone equipment. Any kind of music you play becomes richly animated with a new sense of action and movement. Wherever you listen in the room, music flows around you through the effect of a thrilling new binaural spread. A beautiful new echo effect simulates the reflection of musical sound in all three directions of length, width, and height.

*New
scope for every
kind of music*

- String tones acquire a new mellowness.
- Bass notes have an added smoothness and an equal response of loudness.
- Full organ church tones, wherever they are played, give you the same beautiful effect of organ music played in the largest acoustically alive cathedral.
- Instrumental voices of the flute, strings, wood winds, basses, become more clearly defined.
- Percussive effects of the marimba, xylophone, bells, vibraharp, and others take on a new clarity and crispness.

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at your Hammond Organ Dealer**

Hammond's new PR series
Tone Cabinets, PR-20 and PR-40